

Travellers & Magicians

Written and Directed by
Khyentse Norbu

Produced by Raymond Steiner and Malcolm Watson
Executive Producer Jeremy Thomas
Director of Photography Alan Kozlowski
Edited by John Scott and Lisa-Anne Morris

Bhutan, 2004
In Dzongkha with English subtitles
Running Time: 108 minutes
Aspect Ratio: 1:1.85
35mm • Color • Dolby SR/SRD

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མཁྱེན་བརྗེ་ཉེས་བྱས་བརྗེས་མས།།

ཆང་དྲུབ་ཐེངས་གཅིག་གི་འཁྲུལ་སྐྱོད། Synopsis

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In the Buddhist kingdom of Bhutan, nestled deep in the Himalayas, two men seek to escape their mundane lives. Dondup, an educated university graduate decides that he will be better off picking grapes in the US than working as a government officer in a remote rural village. Tashi, a restless farm youth studying magic, cannot bear the thought of a life consigned to his village. Through a trick of his brother, he is delivered into a dream world of seduction and intrigue.

The two men embark on parallel, if separate, journeys. Their yearning is a common one – for a better and different life.

Dondup, delayed by the timeless pace of his village, is forced to hitchhike through the beautiful wild countryside of Bhutan to reach his goal. He shares the road with a monk, an apple seller, a papermaker and his beautiful young daughter, Sonam.

Throughout the journey the perceptive, yet mischievous monk relates the story of Tashi. It is a mystical fable of lust, jealousy and murder, that holds up a mirror to the restless Dondup, and his blossoming attraction to the innocent Sonam.

The cataclysmic conclusion of the monk's tale leaves Dondup with a dilemma – is the grass truly greener on the other side?

About the production



On September 29, 2002, the cameras started to roll on the first feature film to be made in the pristine beauty of the Himalayan kingdom of Bhutan.

More than 108 cast and crew came together – from Bhutan, Australia, Germany, India, Canada and the US – to work with award-winning filmmaker Khyentse Norbu on the first feature film to be made in his homeland. The writer/director of *The Cup* matched experienced international film professionals with Bhutan's own budding filmmakers, giving them experience and the inspiration to produce future Bhutanese films.

As in Khyentse Norbu's first film, *The Cup*, no professional actors were used. The cast is drawn from across the country and include the chief regulator of the country's banking and financial institutions, a colonel in the King's Bodyguard, a monk trained in pure mathematics, a senior researcher with the government strategic planning think tank, employees of the local TV broadcasting corporation, a school principal, school children, farmers and local gomchen (householder practitioners and meditators).

Travellers & Magicians was shot entirely in the Dzongkha

dialect, the official language of Bhutan. During shooting of *Travellers & Magicians* in the home of the casting director, the first official Dzongkha dictionary was created. As few of the cast spoke the 'new' national language, they had to be schooled by an on-set dialogue coach.

In keeping with the ways of the country, many major production decisions were determined by mo, an ancient method of divination performed by specially skilled lamas. The mo dictated principal cast, crew and even the first day of shooting.

Also in line with director Khyentse Norbu's Buddhist beliefs, special religious ceremonies known as pujas, were performed throughout the production to remove obstacles, quell local demons and increase auspiciousness.

Travellers & Magicians was shot on Kodak colour film using a Super 16mm camera package of an Aaton XTR Prod and an Aaton A-Minima (for steadycam). The negative was processed in Bangkok's leading laboratory which enabled telecine rushes to be available in good turnaround time for viewing in Bhutan. Post Production was undertaken in Australia and was the country's first fully digitally graded feature film.

Two men, one chasing love
ends up in a dream.
The other, chasing a dream,
leaves love behind.



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མཁྱེན་བརྗེ་ལོ་རྒྱུས་བརྗེ་མས།།

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མཁྱེན་བརྗེ་ལོ་རྒྱུས་བརྗེ་མས།།

A

As the inspiration for the fictitious Shangrila of James Hilton's novel Lost Horizon, Bhutan has long fascinated the world. The country and people have remained delightfully unspoiled, isolated by natural geography and deliberate government policy. Roughly the size of Switzerland, but with a population of approximately 700,000, it is sandwiched between the two most populous nations on earth – India and China.

Travellers & Magicians opens a window for the first time in a feature film, on this tiny Buddhist kingdom nestled in the Himalayas. The Bhutanese have developed a singularly unique approach to life which is beautifully and sensitively portrayed in the film. Bhutan is a country where the King is also the head of the government, the people wear national costume by law and Gross National Happiness is, by royal decree, considered more important than Gross National Product.

Until the 1960s Bhutan had no financial currency, roads, electricity, telephones, schools, hospitals, postal service nor outside visitors. The people enjoyed their simple life, travelling everywhere by foot or on horseback, bartering goods and remaining blissfully unconnected from the technological changes sweeping the rest of the world.

Only 40 years ago, the King decided, that as part of his plan to unify the largely rural country, it would develop a national language. Of the dozen or so dialects, he chose Dzongkha, spoken by about a quarter of the population. It was, like all the country's dialects, an oral language only and the government's first step was to create a written form. Filmed in Dzongkha, *Travellers & Magicians* represents a significant ripening of the process.

The country has more Buddhist monks than soldiers, and by law holds more than 60% of the land mass under forest at any one time. In the social and environmental turmoil of today's world, Bhutan is a precious jewel.



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About Khyentse Norbu རྗེ་ཏོན་བུས་བརྩམས།

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Travellers & Magicians is Khyentse Norbu's follow-up to his internationally successful 1999 feature *The Cup* (*Phörpa*). After making its world premiere at the Cannes Film Festival, *The Cup* won critical acclaim and festival awards around the world, as well as being distributed in over 40 countries. The New York Times named Khyentse Norbu “a born filmmaker” and London’s Evening Standard called him “one of the hottest new directorial talents around.”

The Cup is Khyentse Norbu's semi-autobiographical tale of a group of monks obsessed with the World Cup soccer final. The surprise international hit helped humanise the image of Tibetan monks, too often portrayed as one dimensional saints. Shot in a Tibetan refugee colony in the Himalayan foothills of northern India, *The Cup* was made with a cast and crew of mostly monks and novices. Amazingly, the average scene required only three takes, which director Khyentse Norbu attributed to their powers of meditation.

Filmmaking credentials aside, Khyentse Norbu is also known as His Eminence Dzongsar Jamyang Khyentse Rinpoche. He is one of the most important incarnate lamas in the Tibetan Buddhist tradition and a member of one of Bhutan’s most noble families. Born in a remote area of eastern Bhutan in the Year of the Metal Ox (1961), he is the son of contemporary Buddhist master Thinley Norbu Rinpoche, and grandson of both tantric yogi Lama Sonam Zangpo and H.H. Dudjom Rinpoche.

At the age of seven, Khyentse Norbu was recognised as the third incarnation of Jamyang Khyentse Wangpo, the non-sectarian saint, scholar and principal lama of Tibet’s Dzongsar Monastery. Dzongsar Monastery is renowned as a centre of non-sectarian scholarship and contemplation, having produced many of the greatest Tibetan Buddhist masters, scholars and practitioners of the last century.

Raised in strict Buddhist monasteries and institutions in Bhutan and Sikkim, Khyentse Norbu was trained by some of the greatest living masters of Vajrayana Buddhism. He has

continued his non-sectarian heritage by founding retreat centres, schools of philosophy and charitable foundations around the world. When not making films, he teaches Buddhist philosophy throughout Asia, North and South America, Europe and Australia. Although his work schedule requires constant travel, he spends several months each year in strict meditative retreat.

Khyentse Norbu’s first encounter with film was as a 19-year-old monk. While travelling from his home to college, he caught a glimpse of a Bollywood epic on TV at an Indian railway station. Soon after, Raymond Steiner (then directing children’s films in India) gave him his first lesson in photography. Khyentse Norbu continued his Buddhist studies, but his interest in film never wavered. He began travelling and teaching, eventually making his way to London’s School of Oriental and African Studies. He studied during the day but it was London’s cinema halls that were his true classroom.

In the early 90s, he befriended producer Jeremy Thomas, then in pre-production for Bernardo Bertolucci’s *Little Buddha*. Inspired by their conversations, Khyentse Norbu enrolled in a four-week course at the New York Film Academy. Thomas introduced Khyentse Norbu to Bertolucci who enlisted him as a consultant on *Little Buddha* and cast him in a small role. While working on the film, Khyentse Norbu paid keen attention to Bertolucci, absorbing everything the director had to teach. “He’s almost like my film guru,” said Khyentse Norbu. Both Bertolucci and Thomas encouraged Khyentse Norbu to make his own films. As executive producer, Thomas was instrumental in raising funds for *The Cup*.

The extensive film library at Khyentse Norbu’s Paro, Bhutan home reveals his eclectic taste. *Natural Born Killers* is filed next to Chinese art film *Warm Water Under The Bridge*. *Dirty Dancing* is filed next to Kurosawa’s *Dodeskaden*. Among his favourite directors are Tarkovsky, De Sica, Ozu, Satyajit Ray and the new wave of Iranian filmmakers. He is never without the movie schedule of whichever city he finds himself in.

“When I said I was going to make a film, people were surprised. Many thought I was joking, even up to the last minute.”



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Comments from Writer-Director Khyentse Norbu མཁའ་འགྲུབ་ལྷོ་མཚན་འཕེལ་མཆོག་གི་སྒྲུང་སྐད་ཀྱི་ཐུན་ཀློང་།

Origins

Every time I travel from west to east in Bhutan, I see these people waiting for cars. That sight for me is something very sentimental and I've always thought I would write a story about them. "Izuni Odoriko", a story by Japanese author Yasunari Kawabata, also gave me some ideas. It is about a group of travellers and an infatuation between a dancer girl and a school boy. A big part of *Travellers & Magicians* is actually adapted from a Buddhist fable about two brothers, one aspiring to become a magician.

It is a story within a story. I liked this structure because it suited the characters. These kinds of travellers have a lot of time and in order to entertain themselves they tell a lot of stories. I also think it makes the film interesting.

The character of Dondup represents a certain restlessness that you can find among some Bhutanese youth.

Balancing Filmmaking and Buddhism

People ask "You are a Buddhist lama, why do you make film?" This question is a bit puzzling. It indicates to me that from certain standpoints working in film is viewed as almost sacrilegious, like I am breaking some kind of holy rule. At the same time, I understand. People automatically associate film with money, sex and violence because there are so many such films coming out of Hollywood and Bollywood. But if only they had access to films by the likes of Ozu, Satyajit Ray, Antonioni, people would understand that filmmaking doesn't have to be like that. In fact it is a tool. Film is a medium and Buddhism is a science. You can be a scientist and at the same time, you can be a filmmaker.

The Concept of Reincarnation

I guess the concept of reincarnation and the laws of citizenship and naturalisation don't work together. I am recognised as a reincarnation of one of the great Tibetan masters — although I feel that for the first time in the history of karma, karma made a mistake. Regardless, in this life I am Bhutanese. And in many ways, I am proud of being Bhutanese. But my Buddhist training comes from the Tibetan tradition, so I feel very loyal and sympathetic to Tibetan culture and people. While I am not a Tibetan citizen, I have undertaken the responsibility of several Tibetan monasteries and schools and I've done this for a couple of reasons. First,

as a service to the Buddha dharma which, broadly speaking, Tibetans are maintaining at the moment by preserving it as a living system. And secondly, because I am a reincarnation of this Tibetan master, I am entrusted to continue his work.

More Emphasis on Wisdom

Between ethics, morality, and wisdom, Buddhism has always put more emphasis on wisdom. Wisdom surpasses behaviour. Some of the more conservative generations might raise their eyebrows at what I do and what I say. But what they have forgotten is that their so-called "right thing to do" and their revered traditions were once upon a time very modern and progressive. I have often heard that some people feel I am Westernised, I guess partly because of my association with Westerners, but I totally disagree. I may be slightly modern, this is true. But when it comes to Buddhist teaching itself, I totally oppose people attempting to make Buddhism more adaptable to the West or to the modern world. It is not required. Buddhism has always been up to date. From the moment Buddha taught, the essence of the teachings hasn't changed. And it shouldn't change.

A Bit of Buddhist Influence

It's not as if Buddhism, like some other religions, is against idolatry. For centuries Buddhism has adopted the method of statues and artistic representation in order to express messages of compassion, love, wisdom. Film could be seen as a modern day thangka [a traditional Buddhist painting]. Having said that, I am not claiming that either of my films are spiritual, though because of my obvious background, you might find a little bit of Buddhist influence in both works.

A Love of Film

I make films because I love films. I love the whole concept — telling a story with pictures, the framing, the pacing, the sound, the dialogue. I like the fact that you can present what you see in your mind's eye. You look at the whole picture, but your mind has chosen to focus only on one thing — let's say, this person's eyes — and you can demonstrate that choice, that vision within the four corners of film. Film is one of the most powerful mediums that we have today.

Working in Bhutan

Aside from the actual process of filmmaking, this time there was something else that I really enjoyed. For the first time I had the ►

Q What kind of music do you like? Which singers?

A Billie Holiday. Muddy Waters. John Lee Hooker.

I also like operas, especially sung by countertenors.

Lately I am into techno too.

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◀ opportunity to work with the ordinary Bhutanese people – sit together with them, eat with them, travel with them. I have experienced so many things that I have never had the opportunity to before in Bhutan like learning how women put on a kira (traditional, elaborately draped floor-length dress worn by women). This has been very important to me.

Bhutanese Youth

We are driving our people away from the dharma using what they are trying to escape from. I see these young people who are wanting direction but no one is giving them any. All they get is symbols and blessing cords. People these days are not satisfied with it and rightfully so. Buddhism is much more than a symbol or touching the head. It's all very well having a beautiful ceremony and all that, but such things can be obstacles in disguise. They create a big gap between me and the people. With lamas like myself, apart from the usual habitual blessings (putting my hands over their heads) and audiences, there is little communication and practically no philosophical exchange.

In the West, students have less of that gap. They express what they want to express. They ask questions. They cry in front of me, they laugh in front of me, and I get close to them. They see both my bad side and my good side. And it is important for me to have that kind of relationship.

I would like to sit next to the Bhutanese young people and let them talk about anything - drugs, sex, money - whatever they want to talk about. This is why I didn't hesitate when I was invited to a nightclub in Thimphu. If it wasn't for the bad music, I would have stayed longer.

The young Bhutanese are so open and so fresh. Even though they may not have extensive Buddhist education, just the fact that they were born and raised in a Buddhist country means the energy is there.

Changing Bhutan

Change is inevitable. Bhutanese must realise that. But Bhutan must change with its own character. Modernisation of Bhutan is fine, but what I am worried about is that Bhutanese culture could be levelled by its immediate and influential neighbours. While Bhutanese cultural preservationists might spend their time worrying about the invasion by western culture, they don't realise that the Bollywood culture has already insinuated itself into Bhutan. The arrival of ZTV, a sports channel that only shows cricket, Hindi soap operas playing in shops in Thimphu - that's

worrisome. It's easy for a tourist who comes for two weeks to get enchanted because they feel that they're in a medieval time warp, but it is very dangerous for Bhutanese to fall into that trap. The tourist doesn't have to stay there, but the Bhutanese must go on and face the 22nd century.

Bhutanese Values

While the Bhutanese live by values which agree, on the most part, with universal systems and morals, there is also a unique set of values, particular to Bhutan that is unlike anything found in other Asian countries. For example, in many parts of Bhutan the subject of sex is not so taboo as it is in China, India or even Tibet. While a puritanical Tibetan, Chinese or Indian might think the Bhutanese are primitive upon seeing phalluses painted on walls and hanging here and there, what they don't realize is that non-existence of such inhibition can be a blessing. Other cultures have lost this sense of freedom or openness, in turn possibly making them into sexually repressed societies. So-called sophistication may have made their minds narrow and rigid, depriving them of a source of happiness. Unfortunately, Bhutanese may be learning to have that self-consciousness.

Bhutanese Films

For a nation that doesn't have a film school or any sort of school for media arts, and no access to film equipment or even good films, I must say I am very impressed. The filmmakers in Bhutan must now remember to create and keep their own style. But they have to work very hard. In many ways there are so many bad films and the blame actually goes to the audience because that's what they want. The audience must demand better.

Future Films

I have several more stories that I have written particularly for Bhutan. One that I hope to make is a simple love story. I notice that many Bollywood and Hollywood films over-sensationalise romance and it doesn't necessarily happen like that. It can be a very simple, very ordinary, and at times corny, but at the same time significant, like missing someone's presence.

I don't see myself changing my profession into fulltime filmmaker, but I definitely might make a few more films. Making the second film created a lot of pressure because while the first one is kind of a novelty, the second one is where one is tested. I hope people's expectations are not sky high.

excerpts from an interview by Noa Jones

Q Who is your favourite modern writer?

A Milan Kundera and Yukio Mishima.

Gita Mehta's River Sutra is outstanding.

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Introducing...

མཁྱེན་བརྗེ་ལོ་རྒྱུ་བརྗེ་མཁས།།

Dondup...
played by Tshewang Dendup

Sonam...
played by Sonam Lhamo

མཁྱེན་བརྗེ་ལོ་རྒྱུ་བརྗེ་མཁས།།



Dondup is played by Tshewang Dendup, a producer and reporter for the Bhutan Broadcasting Service (BBS). It seems everyone in Bhutan knows Tshewang. He stands out in a crowd. He certainly stood out the day Khyentse Norbu spotted him amidst 25,000 people while conducting a ceremony in 2001. Tshewang was there not as a worshipper but as part of the BBS crew covering the event. "When he beckoned, I thought he was going to reprimand me because there were nine cameras and it was a spiritual event," he recalled. Instead, Khyentse Norbu said, "Would you like to come for an audition?" Tshewang readily agreed and he became the first person to be cast in the film.

The character of Dondup represents the modernisation of Bhutan and Tshewang truly embodies transition. He has a son living in Toronto, posters of Che Guevara and John Lennon hanging in his living room, and wears a denim *gho* (traditional Bhutanese dress), the only one in existence, which is featured in the film. Yet he also has a deep understanding of his culture and a great respect for his country.

Tshewang was born in the Year of the Iron Dog (1970). His parents are from the eastern Bhutanese town of Radhi but Tshewang was raised in Samtse on the Indian border. Growing up he was exceptional and not just because he preferred to run naked whenever possible. He graduated top of his class and was sent to Sherubtse college, Bhutan's only college that awards degrees, graduating in 1993 to take up a post at BBS. He took leave during the 1999 and 2000 school years to accept a scholarship to UC Berkeley, in California, where he received a Master's Degree in Broadcast Journalism with an emphasis on documentary production. He is currently writing a novel.

Sonam Lhamo was born in the Year of the Earth Dragon (1988) in Gelephu, Bhutan. She is captain of her class at Lungten Zampa Middle Secondary School in Thimphu.

Sonam, the character, represents the unadulterated beauty of Bhutan. "I feel very fortunate and lucky to represent a country like ours," she says. "Some people don't even know Bhutan exists or they look down on it. But this film will certainly show that even Bhutan is something special." Sonam Lhamo is special, herself. She is courteous but not cold, delicate but not fragile, attractive but not overtly, lovely but not aware of her loveliness. And she's smart. One of the brightest students in her class. Khyentse Norbu recalls meeting her for the first time. "She was fresh like a lemon. She was even wearing green."

Acting, meeting new people, and joining impromptu dance parties at the camp, were all part of the fun for the young actress but working with Khyentse Norbu was the highlight. "Because religion plays a very important role in our country and its once in a blue moon that you even get to see lamas and Rinpoches," she says. "I was very fortunate to be acting in his film."

Sonam Lhamo hopes to help Bhutanese women and families by becoming a gynaecologist. ▶

Tashi...played by Lhakpa Dorji



Of all the roles, Tashi was the most demanding to fill. Casting Director Karma Yangki simply couldn't find someone enigmatic, good looking, and sharp enough. A few days before the foreign crew was due in Bhutan she spotted BBS producer Lhakpa at a pay phone in the rain. She chased him up the main street of Thimphu calling out "Tashi."

Lhakpa didn't know much about Khyentse Norbu. "I was told that more than 100 people had auditioned and been rejected for the same role," he said. "But I did it my way and luckily I got it."

He spent much of his three weeks on set drenched to the bone, running through thickets, or eating the same meal take after take. But he never complained.

Lhakpa was born in the Year of the Fire Dragon (1976) He studied in Motithang High School then received his Bachelor of Business Administration from University of Madras in Chennai, India.

Deki...played by Deki Yangzom



Deki Yangzom plays the young wife of Agay. Early in 2002, Deki Yangzom accepted a last-minute invitation to a dinner party held by her cousin Choing Tshomo. She came straight from her day job in the HR department of the Royal Monetary Authority of Bhutan to find herself in the middle of an impromptu casting call. "There were so many beautiful girls there I didn't think I had a chance," she says. "I was so shocked when they called me back." Deki didn't know that Louise Rodd, a tarot card reader from England, had spotted Deki from the crowd and whispered to Khyentse Rinpoche, "she's the one." Rinpoche agreed, Deki's husband and family gave her their blessings and she

accepted the role. "I was extremely happy and overwhelmed," she says. "I had never acted before nor even been to a filming set, I really didn't know what to expect - camera, lights, makeup and so on. And I knew we would be camping."

Deki probably had the shiniest gum boots in camp. Her fastidiousness is reflected also in her acting. She took the roll seriously and applied herself thoroughly. It was challenging. Deki's military father is from Tashigang and her mother from Mongar, both Sharshogkpa speaking easterners. But amongst friends, Deki often speaks English. "Getting down the dialogue in Dzongkha was tough," she admitted.

"The character that I had in the film had nothing really to do with my reality. But suppression and inhibition do exist in such a conservative society." Acting was exciting but, she says, "the most memorable moment was when I received the 'lung' (blessing) of the seven line prayer from Rinpoche at Chelela Camp.

Deki was born in Thimphu in the Year of the Fire Dragon (1976). She studied in Khalingpong and later at Lady Keane College in Shillong, India. She is married and has a two year old daughter.

The Monk... played by Sonam Kinga



Despite looking very much at ease in robes, Sonam Kinga is really not a monk but a researcher at the Centre for Bhutan Studies (www.bhutanstudies.org.bt). He is the author and editor of numerous books and reports on Bhutan including "Gross National Happiness" and "Impact of Reforms on Bhutanese Social Organisation." He studied in Canada and Japan and speaks eight languages. His forthcoming *Rinzang Lhaden* is a translation of Sophocles' play *Antigone* from English to Dzongkha.

Originally contacted by Prayer Flag Pictures in March 2002 to translate Khyentse Norbu's English script into Dzongkha, he was tricked into doing a screen test and soon after was offered the role. Two weeks before filming was to begin, Khyentse Norbu invited him to increase his involvement by staying with the crew for the entire shoot, serving as dialogue coach.

"I naturally enjoyed acting the monk," he said. "To be what you are actually not is exciting. Acting demands thinking, integrating and finally expressing the character of a person you impersonate. It was most challenging, making it most enjoyable."

As a founding member of the National Film Review Board, Sonam Kinga has seen nearly every Bhutanese film. Although he enjoys

film, he says that the stories of 'love entrapment' in the majority of Bhutanese films "often make them tiring and uninspiring. He said the themes, expressed through song, are influenced by Hindi films about love triangles. He said that Khyentse Norbu's film comes at a crucial moment in the Bhutanese film industry. "It will not only show how a Bhutanese film can be made without the Bollywood accoutrements but also show how a film can be Bhutanese in theme, story, setting, environment and of course, in spirit."

Sonam Kinga was born in the Year of the Water Bull (1973) in remote Haa, near the Bhutan-China border but was raised in different parts of the country as his laymonk-turned-soldier father kept moving. He is married and lives in Thimphu.

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མཁྱིལ་བཟེ་ལོ་རྒྱུ་བཟུམས།།

Raymond Steiner... Producer
and Production Designer

ཆང་དུབ་ཐེངས་གཅིག་གི་འབྲུལ་སྐྱེ
Mal Watson... Producer
and Production Manager

མཁྱིལ་བཟེ་ལོ་རྒྱུ་བཟུམས།།



Raymond's experience spans film, theatre, design and publishing in America, Australia and the subcontinent. Some of the productions and personalities that he has been involved with include MGMs 2001: A Space Odyssey, Paramount's The Adventurers, Fox's Ferngully...the Last Rainforest, Apple Corp's Sergeant Pepper, His Holiness the 14th Dalai Lama, MoMA (NYC), Billy Fields, Fred Weintraub, Apple, Microsoft, and many others. Raymond has been associated with Khyentse Norbu for more than 25 years, meeting him in India when Khyentse Norbu was a student at a Sakya College and Raymond was directing children's TV. He produced and designed the production of his first feature film, The Cup.

Raymond is pictured above with Neten Chokling Rinpoche, another keen filmmaker. After Travellers & Magicians they hope to work together on a feature film on the life of Milarepa.

Mal Watson has worked for Khyentse Norbu full time since 1990, mainly in India, Bhutan and Canada. He was schooled in Architecture and has wide experience in civil engineering, financial and organisational management. Mal has designed and constructed various retreat centers, schools for Buddhist Philosophy and also directs other projects for the various charitable activities of Khyentse Norbu. These skills, and his long association with Khyentse Norbu led Mal to successfully co-produce/manage Khyentse Norbu's last production, The Cup.

Mal (left) is pictured with Tom Lembcke, key grip. ▶



ཆང་ཏུབ་ཐེངས་གཅིག་གི་འབྲུལ་སྒྲུང

མཁྱིལ་བརྩེ་ལོར་བུས་བརྩམས།

John Scott and Lisa-Anne Morris...

ཆང་ཏུབ་ཐེངས་གཅིག་གི་འབྲུལ་སྒྲུང

མཁྱིལ་བརྩེ་ལོར་བུས་བརྩམས།

Alan Kozlowski...
Director of Photography

Film Editors

Alan began working as a cinematographer in 1979 and was Director Of Photography on such films as "For Us The Living" and documentaries featuring Jackson Browne, Kenny Loggins, Lionel Richie, Ravi Shankar and many others. In 1982 he developed the technology, filmed and directed a 360-degree, 70mm film for Envirovision Theaters. In 1993 he innovated and filmed a 10-screen presentation on Chinese culture for "Hawpaw Village," a major theme park in Singapore. In 1994, Alan won the ACE Award for Best Music Special of the Year" for the Disney Documentary "Jackson Brown - Going Home." He currently serves as a multi media technology and facilities consultant to Paul Allen's Vulcan Northwest in Seattle and London.

Alan has been a student of Ravi Shankar since 1978 and has performed with him worldwide in such venues as Carnegie Hall and London's Royal Opera House. He co-produced with George Harrison "In Celebration," a four-CD collectors edition of Ravi Shankar's works on Shankar's 75th birthday.

In 1984 Alan founded Visual Eyes, later called Pacific Ocean Post, a film and television post-production facility in Santa Monica, California employing more than 300 special effects, animation, sound and editorial professionals. Under Alan's leadership, Pacific Ocean Post helped bring home the Visual Effect Oscars (tm) for Independence Day (1997), Titanic (1998) and What Dreams May Come (1999).

Alan has travelled throughout Tibet, Nepal and India, where he has filmed and photographed extensively, He presently serves on the boards of Khyentse Norbu's White Lotus Foundation and The Ravi Shankar Foundation.

John Scott has edited a multitude of excellent films over the years including Khyentse Norbu's first feature film, *The Cup*. His latest include Phillip Noyce productions *Rabbit Proof Fence* and *The Quiet American* and Jonathan Glazer's *Sexy Beast*. Having worked with many great Australian directors such as Fred Schepisi and Paul Cox, John has been at the forefront of Australian industry's renaissance over the past twenty-five years. He won the Australian Film Institute's Best Editing Award for Phillip Noyce's *Newsfront* and Vincent Ward's *Navigator*. John has been based in London since 1997 and was "very excited" about returning once again to work on Khyentse Norbu's *Travellers & Magicians*.

After studying History of Art and Fine Arts in England, Lisa-Anne Morris worked as a photographer at Sothebys. She then moved into films in the mid-eighties assisting on such projects as *UnderCover*, produced in Australia. Since then she has worked as editor on many documentaries and dramas most notably *Video Dance*, which won the silver medal Award for best documentary at the New York International Film and Television Festival, and *Not a Bedroom War* which was nominated for AFI, ATOM and Human Rights awards. Her feature film credits have included *The Cup*, *Rabbit Proof Fence* and most recently *The Quiet American* as Visual Effects Editor.



Travellers & Magicians Credits



Written and Directed by Khyentse Norbu
 Produced by Raymond Steiner and Malcolm Watson
 Executive Producer Jeremy Thomas
 Director of Photography Alan Kozlowski
 Edited by John Scott and Lisa-Anne Morris

Cast

(In order of appearance)

Dondup's World

Squinting Man	Gup Kado Duba
Village Head	Lt. Col. Dasho Kado
Bowman	Pema Tshering
Archers	Mani Dorji Jigme Drukpa Nim Gyeltshen Mangi Ap Norbu Pemba Tshering Nim Tashi Pem Dorji Wangchuk
Postmaster	Tshering Dorji
Dondup	Tshewang Dendup
Phunsok	Jigme Drukpa
Post Runner	Gurula
Phallus Singer	Phub Thinley
Phallus Handlers	Sonam Choepel Phuntsho Dolma Dasho Yeshi Dorji & villagers of Chendebji
Village Lady	Tshering Yangchen
Appleman	Ap Dochu
Sedan Driver	Kezang Norbu
Sedan Passenger	Sonam Dorji
The Monk	Sonam Kinga

Tata Truck Driver	Samdrup Dorji
Beetlenut Lady	Ugyen Tshomo
Drunk man	Dechen Dorjee
Sonam	Sonam Lhamo
Sonam's Father	Dasho Adab Sangye
Bus Driver	His Eminence Neten Chokling
Bus Passengers	Lungten Karma Sherub Jigme Wangchuk Pema Wangchuk Ugyen Wangchuk
Tractor Driver	Ugyen Wangchuk
Tractor Operator	Apa Mindu
Tractor Passenger	Tadin Norbu

The Villagers of Chendebji

Mangi Ap Norbu	Goley Dorji
Kinley Zam	Sumda
Thinley Gyem	Phub Dorji
Kinzang Dem	Phub Sangye
Chhimi Dem	Choki Lahm
Wangchuk Norbu	Thinley Wangmo
Gyem Tenzin	Gyemo
Chhimi Zam	Tandi Zangmo
Phub Rinzin	Sangay Lhamo
Dorji Pem	Sumcho
Thinley Gyep	Sanga Budha
Chogye Sithup	Tenzing Lham
Kinlem	Kencho Wangmo
Lemo	Dorji Budha
Tshering Wangmo	Rinzinla

Nim Buthri	Dophu Tashi	Location Sound Recordist	Andrew Belletty
Nimchu	Passang Gyem	Boom Operator	Nicole Lazaroff
Kinzang Wangchuk	Sumcho Budha	Sound Assistant	Sherub Dorji
Thinley Dem	Kinzang Wangmo	Lighting Designer	Ray Peshcke
Phub Gyem	Sangay Wangmo	Chief Lighting Technician	Ray Peshcke
Pem Dorji	Norbu Zangmo	Best Boy	Karma Sherub
Phuchu Dem	Taza Wangmo	Head Electrician	Jigme Wangchuk
Phub Dem	Sithay Pem	Electrician	Kailash
Sithar Om	Tashim	Kreative Lighting Crew	Sanjay Kumar Sharma
Ugyen Dorji	Khandu Om	Generator Crew	Sanker Dutt
Gangchu	Dorji Zam		Tamizuddin
Pelzang	Kezang Wangmo		Raviender
Sonam Norbu	Tandin Norbu		Devi Singh Adhikari
Tenzin Wangmo	Karma		Yusef Khan
Nidup Lham	Tshoki Lham		Arshad Ali
Tobgayla	Ugyen Pem		Anil Kumar
Tenzin Dem	Tenzin Wangmo		K.S.Panday
Karma Lotey			Mahindra Patel
Tashi's World			
Farmer	Dasho Bato Karp	Key Grip	Tom Lembcke
Tashi	Lhakpa Dorji	Flocam Aerial Dolly	Tom Lembcke
Rice girl	Karma Yangki	Senior Grip (Tashi's World)	Kencho Tenzin
Karma	Namgay Dorjee	General Assistants	Chewang
Girls in the field	Kelzang Lhadon		Loday Gyamtsho
	Aum Daw Gyem		Tashi Tshering
	Tendi Zangmo	Carpenters (Tashi's World)	Sancha Raj
	Aum Chenzom		Purna Subha
Magic Teacher	Venerable Lungtaen Gyatso	Carpenters (Dondup's World)	Sangay Dorji
Magic Students	Lama Yeshi Dendup		Yeshi
	Lama Dawpu		Kinley Tshering
	Tsampa Wangchuk	Production Designer	Raymond Steiner
	Tsampa Tshering Phuntsho	Art Director	Ugyen Wangchuk (the monk)
	Sonam Choepel	Assistant Art Director	Ugyen Wangchuk (the elder)
	Pelden Dorji	Prop Master	Karma Gurmey
	Tenzin Thinley	Set Dresser	Dechen Dorjee
	Lungten	Key Make-up & Hair Artist	Claudia Bahls
Agay	Gomchen Penjore	Make-up Assistant	Karma Dechhen Dolma
Deki	Deki Yangzom	Hair Assistant	Phuntsho Dolma
Unit Manager	Pema Wangchuk	Costume Designers	Claudia Bahls
1st Assistant Director (Dondup's World)	Isaiah Seret		Jamyang Choden
1st Assistant Director (Tashi's World)	Dean Steiner	Wardrobe Assistant	Ugyen Tshomo
Court Jester	Sonam Choepel	Animal Wrangler	Ap Bokhu
Assistant to the Producers	Phuntsho Tobgyel	Horse Trainer	Catherine Ryan
		Stunt Rider	His Eminence Neten Chokling
Technical Co-ordinator	Jo Juhanson	Rain Effects	Thimphu Fire Brigade
			Captain Karma Tshering
Casting Director	Karma Yangki	Stills Photography	Catherine Ryan
Talent Co-ordinator	Choing Tshomo		Claudia Bahls
Dialogue Coach	Sonam Kinga	Pre Production Supervisor	Khaling Karma
Tutor to Sonam Lhamo	Yeshey Wangdi	Set & Camp Construction	Tshewang Lhendup
Script Supervisor	Amelia Chow		Sonam Dorji
Continuity (Tashi's World)	Isaiah Seret		Sangye Tenzin
Script Assistant	Ugyen Tshering		Ngawang
Production Manager	Malcolm Watson		Sonam Tenzin
Production Secretary	Phuntsho Wangmo		Cheku
Location Secretaries	Noa Jones		Tandin
	Wangye Tshering		Jigme Tenzin
Location Bookkeeper	Sonam Dorji		Wangchuk
Location Doctor	Dr. Thinley Norbu		Samten Wangdi
Production Assistants	Sonam Dorji (the monk)0		Ugyen Dorji
	Karma Nidup		Tashi Lekjay
	Karma Wangchuk		Bumpa Zangpo
Camera Operator	Alan Kozlowski		Ugyen Tshering
Steadicam Operator	Alan Kozlowski		Thukten Dorji
1st Assistant Camera	Eric Blair		Sancha Raj
2nd Assistant Camera	Stephen Kozlowski		Purna Subha
Camera Assistant	Chencho Dorji	Catering Manager	Pema Wangdi
Camera Assistant	Pelden Dorji	Purchasing Officer	Karma Loday
Video Assist	Tandin Norbu	Store in Charge	Tshewang Lhuendup

Head Cooks Yeshe Lama
 Rigzin Dorji
 Sangye Tenzin
Catering Staff Sangay Wangdi
 Tashi Phuntso
 Ugyen Dorji
 Ngawang
 Tun Tun
 Tshewang Thinley
 Loday Gyeltshen
 Lobzang
 Ngawang Gyeltshen
 Tenzin
 Tshering Namgye
 Bumpa Zangpo
 Ugyen Tshering
 Sonam Dorji
Accommodation Manager Dorjee Penjor
Accommodation Assistants Samten Wangdi
 Tashi Lekjay
 Dumo Chodon
 Sangay Pema
 Gurula
 Dorji Wangdi
 Ugyen Dorji
Drivers Lungten
 Wangchuk
 Neten Dorji
 Nima
 Dorji
 Deepen
 Ngyanam
 Buddha Kumar Lepcha
 Indra Pradhan
 Uttam Thapa
 Tenzin Thinley
 Lal Bdr. Khati
 Thinley
Location & Set Security Peljab Dorji
 Chuma Yangten
 Chuma Tshering
 Chuma Sangay Dorji
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Dialogue Editor Bronwyn Murphy

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Assistant Editor Lidia Tamplenizza
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 Ben Roberts
 Bryan Jones
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 Jason Madigan
 Adam Paschke
 Tim Kings-Lynn
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Titles Evan Shipard
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 Matthew Aldous
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Film Recording Supervisor Nick Booth
Film Recording Engineer Roman Gadner
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Executive Producer Jackie Lee
Producer Warwick Boulter
Digital Negative Processing The Film Unit,
 Wellington, New Zealand
Dolby Consultant Bruce Emery
Traditional Music Recordist Andrew Belletty



Music

“Special Times”
written & performed by David Hykes

“Times to the True”
written & performed by David Hykes

“Hit the Road”
written & performed by Michal the Girl

“Hook, Line & Sink Me”
written & performed by Michal the Girl

“Wake Up”
written by Ben Fink performed by King Clam

“Yak Song” (Voice) Traditional
performed by Sonam Dorji

“Yak Song” (Instrumental) Traditional
performed by Jigme Drukpa

“In This World”
written & performed by Jigme Drukpa

“Nyi Semki”
written & performed by Dechen Dorjee

“YakDoof”
written by Ben Fink
performed by Sonam Dorji, Ben Fink & John Napier

Soundtrack out on CD visit: www.travellersandmagicians.com

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